

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

THURSDAY AFTERNOON SERIES

COMPOSITIONS BY STUDENT COMPOSERS

Concert Hall, Edward Johnson Building, Thursday, February 15th, 1968

2:00 p.m.

PROGRAMME

Sextet

Patricia Lossing

Adagio

Moderato

Terry Holowach, violin

Cynthia Shuter, flute

Allan Teeple, viola

Harold Gomez, clarinet

Esther Gartner, cello

Mitchell Clarke, bassoon

Five Results for Piano

John Fodi

David Wilson, piano

Electronic Composition S.P.I. 51

John Rea

Electronic Composition "Caged In"

Peter Goddard

Two Songs for Soprano

Richard G. Henninger

(A tribute to Humanity's most bizarre folly)

Text arranged by composer

Margaret Zeidman, soprano

Sandra Erdman, piano

Electronic Composition "Piano Pieces"

Richard G. Henninger

Electronic Composition "Canzona per elettronica toni"

John Rimmer

Serenade

John Rimmer

Andante

Lento

Allegro

Earl Brubacher, Stephen Pedersen, Cynthia Shuter, flutes

Peter Smith, bass clarinet

Paul Caston, Susan Stone, xylophone, glockenspiel

Conducted by the Composer

NOTES ON ELECTRONIC COMPOSITIONS & TEXT OF TWO SONGS FOR SOPRANO

The four electronic compositions were produced in the Electronic Music Studio of the University of Toronto during the current year.

John Rea. Electronic composition: S.P.I. 51

All sonorities originate from total electronic sources. The master recording was made from a 6 channel tape complex where successive modifications of the material were achieved primarily through splicing techniques.

Peter Goddard. Electronic composition: Caged in.

The work employs an equal proportion of musique concrete (basically piano sounds) and 'pure' electronic sounds. The majority of these sounds, however, have had some measure of distortion derived from filters and reverberations. Being rhapsodic in nature, the piece draws its many fragments to a climax produced by distorted piano sounds. Dedicated to John Phillip Sousa.

Richard Henninger. Electronic Composition: Piano pieces.

This piece is constructed entirely of sounds derived from the piano. Attack, decays, and distortion have been combined together in various ways to produce piano sounds not ordinarily available.

John Rimmer. Electronic composition: Canzona per elettronica toni.

The basic sound material for this piece is derived from,

- a) sine and square wave oscillators
 - b) white noise
 - c) "concrete" sources
- and moulded into a rondo-like scheme.

1. Two Songs for Soprano

Two-Word, Three-Word
Destruction liquidates obliteration,
Supresses,
Expunge, blast, undo, tear down, break up, cast out,
Fall,
Maim, die, dead, wreck, conk,
Kill,
Smothered and expired, havoc fades away.
Devastated, desolated wasteland
Gone down.

2. Lamentations, mourning plaintive threnodies, gnash their teeth
Cried out!

Will scream Forth ululations and lachrymations
Grieving, moaning, weeping, sobbing
Jeremiad requiems break down and cry.

ALL COMPOSITIONS ARE FROM THE CLASSES OF PROFESSORS GUSTAV CIAMAGA & JOHN WEINZWEIG